descending from the riverside promenade to the lower level of the main concourse. The exhibition regains its identity as a self-contained town. The concourse becomes the intersection of two main avenues. Trees line the sidewalks and offer a flickering view across the street. The Transport building, 28, becomes a department store which uses its whole facade as a show window of impressive depth owing to the transparency of its external wall. Kiosks and flower tubs divide and extend the forecourt. A bus is parked in a side street, and under a railway bridge a brightly coloured mural stirs the spectator who thought that painting belonged exclusively to the city art gallery. A truncated Concert Hall looms mysteriously above the bridge.

Beyond the intersection another piazza opens out, a few feet higher. Here again trees alternately obscure and reveal. The high hung arch of the Waterloo Station Gate, 29, with its prominent viewing galleries,